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INSTRUMENTAL MUSIC IN OUR PUBLIC SCHOOLS

By GLADYS ARTHUR BROWN.

(EDITOR'S NOTE: This is the second installment of the article begun in our November issue. The material was prepared by Miss Brown, a graduate of Wellesley, as part of her work for a Master's Degree in Music at Teachers' College, New York.—P. W. D.)

Taking for granted, then, that it is not credit for the work, not school support, that has caused this instrumental work to be carried on in 73 out of the 76 school systems investigated, what other forces are there which may supplement the enthusiasm of the supervisor?

First to be considered are the standards of work established in these schools where the work is carried on. Are they definitely determined and such as will recommend the work to the public? To the question, "what credit is given for the work?" the answers were rather indefinite and most varied.

Fifteen say that they give one point a year, but few mention how many points are required for graduation.

Nine give one-half point a year.

Five give one-quarter point a year.

One adds five to the pupil's lowest grade for the term.

One gives three points in music including theory each year.

One gives two points in music including theory each year.

The above statements show how far the subject is from being standardized as yet throughout the country.

In answering the question as to whether music theory is required along with the practical work, only four responded in the affirmative.

Only two stated that they require

examinations on the work done. One asks the judgment of outside musicians. Other supervisors did not answer the question.

In the majority of cases one rehearsal a week is required of the children, but in several cases two and sometimes three are said to be held. On the whole the rehearsals are regular and the standard of one a week pretty well established.

Little has been done about holding the outside teachers to definite standards. In several cases they must be approved by the School Board, but no definite curriculum of work has been mapped out except in the case of the State of Kansas where the report comes that a regular course of study is to be published next year for the help of young instrumental teachers and also to establish a uniform standard among the various schools.

Few supervisors gave me the evidence which would prove that attendance at rehearsals and home practice are regulated in any uniform way in different cities, or in any way which has brought satisfactory results.

It seems clear, then, that it is not the support of the work by the school through credit toward graduation or financial assistance, not ideals of work set up by definite successful standards, uniform throughout a section of the territory, that is keeping the work alive and growing in popu-

larity over the Country. The forces which support this enthusiasm are the untiring interest and diligence of the supervisors of music in the school systems throughout the Country and certain values inherent in the work itself. Of very great significance is the social appeal of study of this nature. The meetings outside of school for rehearsals, common interest in public appearance as a body, and the awakening of interest in the community good in such ways as earning money for the school or the town, or helping worthy students to buy instruments, all are forces which hold the boys and girls to the work, and, at the same time, show

the great value of the work as a socializing element in the community.

To the question as to public appearance the following information is given:

46 use the organization at school affairs.

25 make appearance outside school affairs.

4 of these appear publicly once a year.

3 make two public appearances a year.

2 make 6 or 7 appearances a year.

1 says 10 public appearances a year.

Others reply, "Frequent appearances." (*To be continued.*)

Orchestra Music for Public Schools

(EDITOR'S NOTE: Mr. E. B. Gordon of Winfield, Kansas, chairman of the committee to compile lists of orchestra music for High Schools, sends the following additions to the material published in our two preceding issues.—P. W. D.)

Spring Song	Mendelssohn	Carl Fischer
Evening Song	Schumann	
Nottuna	Chopin	
Pizzicati Polka	Delibes	C. F.
Selection from "Pinafore"	Sullivan	C. F.
Selection from "Mikado"	Sullivan	C. F.
Song of the Volga Boatmen	(Russian folk song)	C. F.
Post im Wald	Schaffer	C. F.
Serenade	Schubert	
By the Sea	Schubert	
Al Fresco, Intermezzo	Victor Herbert	Whitmark
An Esquimo Wedding (Suite)	Frinkens	Whitmark
Arabian Twilight (Oriental Caprice)	Luscomb	Whitmark
The Busy Bee	Bendix	Whitmark
Chiffon (Suite)	Moore	Whitmark
The Dervishes	Bendix	Whitmark
Dream Shadows	Langey	Whitmark
Entre' Acte from Mlle. Modiste	Herbert	Whitmark
Hindoo Priests	Bendix	Whitmark
In Beauty's Bower	Bendix	Whitmark
Laces and Graces	Salzer & Bratton	Whitmark
The Land of Romance	Hoschna	Whitmark
Lords and Ladies	Salzer	Whitmark
Whispering Willows	Herbert	Whitmark
Hobomoka	Reeves	Jos. W. Stern & Co.
Glowworm	Linke	Jos. W. Stern & Co.
Softly Unawares	Linke	Jos. W. Stern & Co.
Fire Flies	Linke	Jos. W. Stern & Co.